

The Peachite Vol. II, No. 2, Folk Festival Number, March 1944

FORT VALLEY STATE COLLEGE Folk Festival

THE PEACHITE MARCH, 1944 *Festival Number*

THE PEACHITE

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(This issue of The Peachite is edited by a special faculty committee in cooperation with the Peachite Staff. The Children's Folk Games appearing on page 14 were collected by students under the direction of Miss Hermese Johnson. Mr. Therman B. O'Daniel assisted with making layouts and other details of format, and Dr. Horace Mann Bond assisted with various editorial responsibilities. Dean W. W. E. Blanchet, and Willis Lawrence James of Spelman College, sometime Festival Director, assembled the material printed here about our Folk performers. We are very grateful to Life Magazine for permission to print here for the first time, and without any reproduction fee, nine wonderful photographs taken during the 1943 Folk Festival by Life's photographer, Edward Clark. With Mr. William S. Howland, Director of the Atlanta Bureau of Life and Time Magazines, Mr. Clark spent a day made happy for us by his pleasant, patient and unerring skill in making good pictures. His photographs of the Fort Valley Ham and Egg Show appeared in Life for March 22, 1943. Unused prints appear here for the first time.

Mr. Clark's—and Life's —pictures include: *Cover*, Pearly Brown; *page 4*, Bus Ezell with other folk performers; *page 6*, Folk Jam Session; *page 7*. Bus Ezell, guitarist, and Buster Brown, mouth-organist; *page 7*, inset, Sanders and Duffy; *page 9*, Fort Valley State College Chorus singing "The Saint Louis Blues"; *page 12*, Children in folk dance, "He-y, Mr. Dan-d-y!"; *back cover page*, Folk Pageant, "The Hen, Hog, and Mule Speak."

THANK YOU, MR. CLARK! THANK YOU, LIFE MAGAZINE!

VOLUME II FOLK FESTIVAL NUMBER, MARCH, 1944 NUMBER 2

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Pearly Brown (*cover*), blind guitarist, improvises songs of peculiar interest. He uses a six-string guitar of the modern variety. His accompaniment is more personal than traditional. The History of the Fort Valley Folk Festival is on *page one*. Bettina Steinke's portrait of William C. Handy, Father of the Blues, and a perennial judge at the Fort Valley Festivals, covers *page two*, with a statement from Mr. Handy on *page three*. Bus Ezell is in the foreground of an admiring cluster of guitarists on *page four*. Bus is a rare musical talent, and the most consistent prize winner of all. Says Mr. Buster Ezell, "I done some o' everything; saw mill, road gangs, played in circuses, hoochie coochie shows . . . I use to be world's champeen, 'cause I'm 'bout dat now when de boys pushes me. I has to be to win." He is always making new songs; and several of his recordings are in the Library of Congress Folk Music Archives. His Ballad, "Roosevelt and Hitler; Buster Ezell's War-time Song, or, Strange Things Are Happenin' in the Land," appears on *page five*.

On *page six*, the dark troubadours get together after the contest for the oldest of all "jam sessions." The center figure is Bus Ezell. On *page seven* is another study of Bus Ezell; the harmonica player is Buster Brown, a wizard of a "mouth-organ playah," who performs the incredible feat of playing and singing at the same time. Says Buster Brown, "When I starts to playin' sho' 'nough, I'm scairt to trust myself; I can't tell my own strenth." (He was not "scairt" to trust his white duck suit to the cold March wind, during the entire Festival.) He has several records in the Library of Congress Archives.

The two boys on *page eight* are typical of the real "folk" musicians who come to the Festival. These two boys have improvised musical instruments from a plank, two bricks, a length of haywire, and a soft drink bottle. Sanders and Duffy (inset, *page eight*), two very consistent minstrels in the Festival, are peach orchard workers. The audience loves

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them because of their talent and their intensely interesting personalities; they achieve a personal, natural, human balance which is above mere comedy and which might well be the ambition of more famous artists.

Sanders and Duffy never fail to “set-off” an unrestrained current of response from the audience when they sing— “Yuh cause me to worry, Yuh cause me to moan, Yuh cause me to leave My happy home. . . .” (Continued on Page Three)

Page One

The History Of The Fort Valley State College Folk Festival

The Fort Valley State College Folk Festival began as an annex to a conventional college-high school music festival. The idea of a Folk Festival came to several persons at Fort Valley, including the President, Horace Mann Bond, after a visit one day to a rural church. The singing of the people was wonderful. There is no better word for it; yes, it was exactly and perfectly wonderful. So, then, at a Festival intended to teach young Negro high school students an appreciation of music, why not have a session or two devoted to the Folk and to their perfectly wonderful music?

A sound idea; in practice, it did not work. The Folk need a Festival of their own; the people do not like to be on exhibition; they have come to the Fort Valley State College Festival because it was their own, and among themselves they felt at home. After 1940, therefore, we have held the Folk Festival separately. Beginning in 1941, we scheduled the Folk Festival at the same time that the annual Ham and Egg Show is held. This ancient event, now in its 29th year, is purely a folk event; the Father of the Ham Show, County Agent O. S. O'Neal, is a man of the folk, and for a quarter of a century the annual Show has brought the folk to the College for a day all their own. The Folk Festival added a last touch needed to round out the Ham Show, the natural element of the people's music to the people's holiday.

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We invited that grand old man, William C. Handy, to be our chief judge at our first Folk Festival in 1940. Mr. Handy helped make our Festival a success. Seen at the Festival, you know that Mr. Handy has written great music because he is a man of the Folk. The people liked Mr. Handy. At our first secular event, so many variations of the Saint Louis Blues were played by admiring, sometimes barefooted, guitarists and harmonica players, that Mr. Handy wept with joyous laughter and at the end he took out his gold trumpet and played the Saint Louis Blues and the Folk loved it.

From the first, the Festival fell naturally into the evening devoted to secular performers, principally guitarists and banjoists (Note: we have never had a fiddler!) and a Sunday afternoon (reaching to unpredictable hours, also, of the evening) for religious groups. Each year increasing numbers have taken part. On the secular evenings, we have had guitarists, banjoists, pianists, harmonic players, jug bands and artists with washboards, "quills," saws, bones, and improvised one-string instruments. On the religious "rally days" we have had rural church congregations and choirs, quartettes and soloists with new songs they have composed and which the congregation instantaneously learns to follow.

From emphasis on music, the Festival has broadened itself naturally. In 1942 prizes were offered for "tall tales"; and in 1943, children's folk dances were added to the program.

In the summer of 1940, Frederick Hall, now of the Alabama State Teachers College, taught music in our Summer School. Mr. Hall had studied the Eisteddfod in its native Wales and understood what a great folk festival tradition could mean. (It is worthy to note here how stubborn and disdainful an eye many conventionally educated Negro music teachers will turn to the Folk and to their music; the phenomenon, of course, is not a racial fault, but a symbol of the middle-class mind, insecure in its semi-sophistication, obsessed with its tremendous drive to escape from the Folk and everything of poverty and lower-class status which, to the middle-class mind, Folk status implies.)

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Willis Lawrence James of Spelman College joined our Summer Faculty in 1941. Mr. James brought to the conduct of our Summer Festival, and indeed, to our Winter Festivals an enthusiasm, a sympathy, a knowledge, and an imagination that is extremely rare. A very special quality of musical greatness is needed in sponsors of Folk Festivals. Mr. Handy has it; Fred Hall has it; and Willis James has it. He has, also a beautiful voice and the people like to have him lead them in their singing. He has imagination; and he has extended that imagination to the folk, helping them substitute an open for their secret pride in their art; Bus Ezell and Mrs. Beatie Gay and a dozen others are now making and singing new songs because "Professor" James believes, and has made them believe, that what they are doing is a good and a fine thing.

Other good men have helped us by their understanding presence. Sterling Brown, from Howard, was here once, and the Folk like him. They like John Work from Fisk. They liked Bliss Wiant, sometime of China, who was a visitor in 1943.

The Library of Congress, through Harold Spivacke, Alan Lomax and B. A. Botkin, have helped us by facilitating arrangements for recording the Festival in successive years.

Our folk performers are frequently astonishing in their virtuosity. Sam Jackson, of whom, unfortunately, we have no photograph, is a great and dramatic song leader. Gus Gibson, guitarist, now dead, Mrs. Beatie Gay of Byron, Georgia, and her choir, and the choir from minuscule New York, Georgia, are very wonderful musical people.

Our students at Fort Valley have been consistently understanding and helpful. They are very sensible people. The Editors, with no more than the usual institutional smugness, feel justified in believing that at no other college in America could such an event have been developed. Anywhere else the Folk would not feel at home as they do here; anywhere else, the college students would make them feel not at home.

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Of all Folk Festival memories, one of the most piquant is that of the Barn Dance for students which is an annual feature of the Festival. A (See HISTORY, Page Nineteen)

Fort Valley Folk Festival 1944 W.C. Handy 1-7-1944.

Page Three

WILLIAM C. HANDY says:

On May 6, 7, and 8, 1938, I took part in the National Folk Festival at Constitution Hall, Washington, D. C., along with Maryland Hymn Singers, Wisconsin Wood Choppers, Michigan Lumberjacks, all singing their native songs; there were songs of Western Ranchers and Rough Riders of the Plains and Prairies, Kentucky Mountaineers, West Virginia Hillbillies, New England Sea Chanties and Southern Negro Spiritual Singers. At that time B. A. Botkin wrote in The Washington Post:

“In the salvaging of our folk and regional heritage, national research foundations and learned societies with their publications, the State universities and their presses and quarterlies, the State folklore societies and journals, the Federal Arts Projects and other New Deal agencies have all done their part. But whereas their approach has been chiefly through literature and scholarship, it has remained to the folk festivals to foster the presentation of folk materials and the participation of folk groups as the living expression.”

I have taken part in this National Folk Festival at Madison Square Garden, New York City, where other features were added and Oriental music and dances were included.

My last appearance was the 10th annual festival at Philadelphia's Academy of Music, 1943, where besides the songs and dances of our Allies, the folk music of the Hitler conquered nations was performed. Probably, America is the only country in the world that could have staged such a performance, and our Negro folk music proved as interesting as that of any race. This activity is mentioned as an indication of my interest in folk music.

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A word picture of my visits to the Rural Folk Music Festival held annually at The Fort Valley College in Georgia should be equally as interesting. The National Folk Festival viewpoint is cited to show how thoroughly up-to-date Fort Valley is in keeping step with this American experiment.

The Fort Valley Rural Folk Festival is significant in that it presents from year to year the people who are making a new folk music in their own tradition, without the influence of radio and records nor resorting to the music of Civil War days. In this they are refuting the popular notion so harmfully affecting the culture of our race—that to be truly cultured one must know and be able to sing or play the works of the European masters, whose music is, after all, an enlargement on the folk music of their individual countries.

While acting as a judge in the contest, I was impressed by the fact that recording apparatus had been brought by John W. Work of Fisk University, by William L. Dawson of Tuskegee Institute, and even by the United States Library of Congress, Washington, D. C., in an effort to capture, study and preserve this new form of music. It is too difficult to describe here, but the influence of this new folk music is being noted not only in the church music of the South, but in various Northern cities as well.

The Fort Valley Rural Folk Festival is a source of raw material for creating art forms through which the world may have something new and good. —New York, N. Y.

CONTENTS—(Continued)

On *page nine*, framed in the hams and pieces of side meat left hanging from the Ham Show earlier in the day, the Fort Valley State College Chorus carries on their annual contribution to a tradition of the Folk Festival; the singing of W. C. Handy's "Saint Louis Blues," arranged for choral voices. The custom began in 1940 at the first Folk Festival when the Father of the Blues himself took out his favorite gold-plated trumpet and played an accompaniment. In the Handy party that year was Joe Jordan—"Lovely Joe"—who was

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at the piano. Mr. Handy said that the song was sung as he wanted it sung when he wrote it.

On *page ten* is the Silver Moon Quartette of Macon, Georgia, with Willis L. James, of Spelman College, and Sterling Brown, of Howard University. On *page twelve* you see a group of 4-H children in the folk dance, "Hey, Mr. Dan-d-y!" On *page thirteen* is a portrait of Katherine Dunham, Ph.B., M.A., the University of Chicago, whose original research in the folk dances in the West Indies, and stylizations of American Negro dancing, make her a pioneer in a rich field yet to be developed. Miss Dunham's current "Tropical Revue" has created a sensation on Broadway.

On *page fourteen* are the rhymes of several ring games and dances contributed by Fort Valley Freshman students. On *page fifteen* are statements, with portraits, of Thomas W. Talley, first in the field of collecting Negro rhymes, and Louise Pound, of the University of Nebraska. On *page sixteen* the Byron Baptist Church Choir of Byron, Georgia, is seen making a recording for the Library of Congress, Lewis Wade Jones, recorder.

On *page seventeen* is the portrait of John W. Work, professor of music at Fisk University, who follows in the footsteps of his late, distinguished father as a collector of Negro folk songs and as a composer of merit. With Mr. Work's statement is printed a page from one of his manuscripts. On *page eighteen* the portrait of William Grant Still, one of America's foremost composers, is accompanied by a statement concerning the value of the Fort Valley State College Folk Festival. On *page nineteen* we print the portrait of Howard W. Odum, Director of the Institute of Social Research of

(Continued on the Outside of the Back Cover)

Page Five

Roosevelt and Hitler: Bus (Buster) Ezell's War Time Song, or, Strange Things Are Happening in the Land

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There are ancient roots to this ballad. John Work says he heard an old blind guitarist in Mississippi sing a 1917 version in which Woodrow Wilson and the Kaiser were the chief protagonists. The refrain is a theme familiar in old mountain ballads of Civil War days; it is doubtless even older. Credit Bus Ezell, nevertheless, with the power as well as the license of a creative poet of first rank! (Ed. note.)

You may read the Holy Bible Where Matthew's does record There are 'pistles (pestilences) and earthquakes And also rumors of war There you can see The Bible do fulfill There are strange things a-happenin' in the land.

(*Chorus*) Strange things are happenin' in this land— Strange things are happenin' in this land. The war is goin' on, 'Causin' many hearts to mourn, There are strange things a-happenin' in this land.

Nations against Nations, Are risin' in this land Kingdoms against kingdoms, You jus' can't understand. But you need not to be surprise For the time is drawin' nigh. There are strange things a-happenin' in this land.

We have read also of famines That shall come in this land. But if you notice closely, You can see and understand. Provisions are so high, ' Til we can't hardly buy, There are strange things a-happenin' in this land.

Roosevelt with Hitler He tried to live in peace. But Hitler he's destroyin' Every vessel he could see He's treatin' us so mean With his dreadful sub-marines, There are strange things a-happenin' in this land.

Hitler, he's a fightin' And makin' every charge. He's tryin' to win the victory, So his land might be enlarge. He's fightin' everywhere On land and in the air. There are strange things a-happenin' in this land.

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Some said Roosevelt was coward, And said he would not fight But he was jus' only a-waitin' 'Till he got things fixed up right. When he made it up in his mind He got on the foughtin' line There are strange things a-happenin' in this land.

Hitler tried to fool the Negroes, By sayin' they ought not to fight. They have no home or country No flag or equal rights. But the Negro knewed the best They deeds did prove the rest. There are strange things a-happenin' in this land.

When Uncle Sam called for them They answered, "Here are we, To perform a soldier's duty, Where-'sn-ever we may be." They answered true and brave, Ef the trenches makes they grave There are strange things a-happenin' in this land.

Hitler called the Japanese They could not help from cryin'. They say, "Ef you go up against that race, You comin' out behin'." If you try to take they place, You can't not keep from dyin'. There are strange things a-happenin' in this land.

Hitler told his wife at the supper table He dreamt a mighty dream. "Ef I cut out these submarines, I will sure save many of men. But ef I fight and Ef I win, I will gain a many a frien'," There are strange things a-happenin' in this land.

Now sinners, God is Power You jes' can't understand. The whole world will tremble From the moving of his hand. Hit's beyond the human sights, But all he does is right. There are strange things a-happenin' in this land.

Pictured. left, are six notable Negro musicians. The four uniformed gentlemen are: Joe Brown, First Tenor; Ivory Sallett, Second Tenor; James Marmon, First Bass; and Fred Combs, Second Bass. They are the Silver Moon Quartette of Macon, Georgia. The two musicians in mufti are Willis L. James of Spelman College and Sterling Brown of Howard University. Sterling, Brown, author of (Continued on Page Twenty)

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Get Right, Stay Right

Negro Shout Song Georgia Version — Ann. by Willis Taurence James Chorus lively

To the Fort Valley State College Fort Festival “1944”

Page Fourteen

FOLK GAMES

Dancing children, 4-H club members, face smiling Katherine Dunham on pages 12 and 13. Miss Dunham's publicity calls her “Ph.B., M.A., of Broadway, Hollywood and the University of Chicago.” All true; this great dancer is also a scholar who has studied the social and physical anthropology of the dance in the West Indies and in the United States.

Our children in Fort Valley and in Georgia generally repeat each day, with an unconscious elegance of voice and movement, songs and dances which are the mirror of the social history of the Folk. We need a thousand sensitive and intelligent Katherine Dunhams, to do for these singing dances what James, Still, and Work are doing for the music of the Folk; and what Hughes and Brown and Talley have done, and are doing, for the poetry of the Folk.

CHULA, LU! (Collector, Lillie Mae Cooper, '47) I'm a big fat lady! Chula, Lu! I'm just from the country! Chula, Lu! Just outen' the kitchen, Chula, Lu! With a handful 'o biscuits! Chula, Lu! You know I wants to marry? Chula, Lu! Then, Miss Fancy Chula Lu, Fly, way over yonder! Now choose your pardner, Chula, Lu! And swing him around! Chula, Lu! I'm a bald head gen'leman, Chula, Lu! Etc., etc.

MR. DANDY (Collector, Johnnie Mae Pickett, '47) H-e-y, Mr. Dandy! Gimme a piece of can-d-y! When my lovey one comes back, I'll pay you back!

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GIVE THAT GAL SOME CAKE! (Collector, Voncile West, '47) The first day I played in the sand, the sand got in my eye; The second day I played in sand, the sand made me cry. I went over to my Grandma's house, and asked her for some cake. She turned me 'round, and 'round, and 'round, and said, "Give that po' gal some cake! Oh, give that gal some cake; oh, give that gal some cake!" She turned me 'round and 'round and 'round, and said, "Give that po' gal some cake!"

JENNY CRACKS CORN (Collector, Evelyn Lindsay, '47) Jenny cracks corn, and I don't care, Jenny cracks corn, and I don't care, Jenny cracks corn, and I don't care, Massa's gone away! Dosi, dosi, I don't care, Dosi, dosi, I don't care, Dosi, dosi, I don't care, Massa's gone away!

LITTLE SALLY WALKER (*Version*) (Collector, Johnnie Mae Pickett, '47) Little Sally Walker, sitting in the saucer, Crying, and weeping, over what you have done; Oh! Rise, Sally, Rise! And wipe your weeping eyes! Put your hands on your hips and let your backbone slip; Turn to the East, turn to the West, turn to the one that you love best!

AUNT DINAH'S DEAD (Collector, Leticia Spivey, '47) Aunt Dinah's dead! How did she die? Oh, she died like this! Oh, she died like this! She lived in the country 'til she came to town, And she danced, danced, danced, 'til the sun went down.

STEAL MISS LIZA (Collector, Doreatha Chisholm, 47) Steal Miss Liza, steal Liza Jane, Steal Miss Liza, steal Liza Jane. That old man ain't got no wife, Steal Liza Jane. Can't get a wife to save his life, Steal, Liza Jane!

BREAKING OUT OF JAIL (Collector, Cornelia Robinson, '47) (Prisoner) "I'm gointa break out of jail!" (Guards) "Oh, no, you ain't!" (Prisoner) "I'm gointa break out of jail!" (Guards) "Oh, no, you ain't!" (Voice) "Oh, let my buddy outen jail!" (Guards) "We shain't, we shain't!"

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STRAWBERRY WALK (Collector, S. Emily Jones) Strawberry, Atlanta walk, Strawberry, come go with me! Strawberry, ot Tennessee! Strawberry, etc. . . .

Louise Pound says:

Several decades ago, pageants were leading popular outdoor and indoor institutions. They enlisted many participants, presented a variety of scenes, characters, incidents, tableaux, and they attracted many spectators. They had cultural as well as entertainment value. Often they were elaborate and beautiful; often, too, they were taxing to organize, expensive to produce, and their oral features none too audible. Of late years, however, folk festivals have gained prestige over pageants. Throughout the country there are fewer pageants and more festivals. Since 1934, a national festival has been held annually in large cities; such as, St. Louis, Dallas, Washington, Philadelphia. There are now many local and regional festivals. The shift of interest to these is understandable. Festivals seem of greater permanent value than pageants, impressive as the latter often are. Community assemblages, "get-togethers" for "old timers," performers, and spectators, afford more than mere entertainment, more than mere recreation, or aesthetic enjoyment. They have social and historical significance. They are likely to bring together different racial groups and these illustrate, in their various modes of expression, contrasting folkways. Customs of earlier days are recreated in the folksongs, music, dances, games, tales, legends, reminiscences, all of which are staple features of these occasions. Traditions are revived and handed on. Folk legacies from pioneer times are recorded and preserved, and local color consciousness enhanced. Gatherings of this type, however, wide or narrow their scope, promote community life and foster social values. Colleges and schools are excellent centers for such festivals, as they were for pageants. In this war period, of all periods in our history, community activity, community participation, community interest and cooperation and sense of unity are especially needed.

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The Fort Valley State College is to be congratulated for its initiative in planning such a festival and for maintaining it in successive years. —The University of Nebraska, Lincoln, Nebraska.

LOUISE POUND Professor of English Literature, the University of Nebraska; formerly president, American Dialect Society, American Folklore Society, author and editor of many publications on literature, linguistics, folk-lore, and educational subjects.

Thomas W. Talley says:

By the term “folklore,” we normally mean primitive stories and verses handed down by men to their descendants beginning back with the primitive nth generation and extending down to the present.

Even the most silly stories in our folklore, which the cultured only deign to read when they want a good laugh over nonsense, often carry hidden in their midst most profound truths. As an example of this, in the Negro folk-stories recorded by Joel Chandler Harris in “Nights with Uncle Remus” one laughs as he reads of the many pranks played by “Brer Rabbit” on the fox, the bear, the raccoon, the cow, and the horse wherein he always comes off the victor. Few of us stop to think, however, that the rabbit is depicted as being able to do this because he supposedly surpassed all his competitors in his power to do logical thinking. The real message in Mr. Harris' two volumes is that the winner in the battle of life is the one who thinks more profoundly and clearly than others.

Folklore offers explanation for the origin of traditions found among all men; however primitive, such as those of Creation, the Devil, Hell, The Golden Age or Millennium, the Transmigration of Souls, etc. It speaks, though obscurely, of all of man's past, and we must learn the most possible about the past if we would most wisely give direction to our future.

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Finally, we would congratulate the Fort Valley State College in that it has had the educational foresight to engage in the collection and preservation of this lore which can also, among other things, contribute much towards interracial understanding in our war-torn world. —Fisk University, Nashville, Tenn.

THOMAS W. TALLEY Professor-Emeritus, Fisk University; author of the classic volume, *Negro Folk Rhymes* (New York, Macmillan Co., 1922).

Byron Baptist Church recording for the Library of Congress (opposite page). Lewis Wade Jones, Recorder; Mrs. Beatie Gay (second from right).

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John Work says:

When we think of the marvelous Negro folklore which has disappeared forever through the inattentiveness and the lack of appreciation of it by those who might have preserved it, the importance of the Fort Valley Folk Festival looms high. By bringing such inimitable music as “Gus” Gibson, “Bus” Ezell, and Samuel Jackson make to the attention of America, and in the same action proving to these musicians that their appreciative audience extends far beyond their own church or corner store-front where they previously sang and played, this festival stimulates and preserves something extremely valuable in our American life. In giving academic sanction, as it does to the music whose status is generally questioned by so many people, the Festival broadens the general usefulness of Negro Folk music, both in the areas of study materials and art. —Fisk University, Nashville.

JOHN W. WORK Assistant Professor of Music, Fisk University; author of numerous arrangements, motets, anthems; author and editor, *American Negro Songs and Spirituals* (New York, Crown Publishers, Ryerson Press, New York).

THIS OL' HAMMER killed John Henry

Negro Work Song For Chorus of Men's Voices John W. Work

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William Grant Still says:

There can be no more rewarding task for Americans than the recording, preserving and publicizing of American culture in all its phases. We have looked too often to Europe for guidance; we have been too long under the influence of a foreign culture. We must not, of course, entirely overlook this foreign culture, but we must give increasing attention to our own. This is vitally important to our national welfare.

It goes without saying that one of the most important aspects of any national culture is the folk source from which it came. In many ways this is the most spontaneous aspect of all, and the most inspiring to many sophisticated artists in various fields. For all these reasons a Folk Festival such as yours at Fort Valley State College is especially valuable. It is a thoroughly American institution, and I hope that it will continue to flourish and to attract more and more attention as the years go by. All good wishes to you. —Los Angeles, California.

William Grant Still was born on May 11, 1895, in Woodville, Miss., and was educated in the public schools of Little Rock, Ark., at Wilberforce University and at the Oberlin Conservatory of Music. He studied privately, on scholarships made possible by their generosity, with George W. Chadwick and Edgar Varese. He learned to orchestrate by playing many instruments (among them the violin, 'cello and oboe) in professional orchestras, and by orchestrating for W. C. Handy, Don Voorhees, Sophie Tucker, Paul Whiteman, Willard Robinson and Artie Shaw. For several years he arranged and conducted the Deep River Hour over CBS and WOR. He became the first colored man to conduct a major symphony orchestra in the United States when in 1936 he directed the Los Angeles Philharmonic Orchestra in his own compositions in the Hollywood Bowl. He is a member of ASCAP and the League of Composers, the recipient of extended

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Guggenheim and Rosenwald Fellowships and of the honorary degrees of Master of Music (from Wilberforce University) and Doctor of Music (from Howard University). He has won important commissions from the Columbia Broadcasting System, the New York World's Fair 1939–40, Paul Whiteman and the League of Composers. His home is now in Los Angeles, Calif.

COMPOSITIONS

FOR LARGE ORCHESTRA *Darker America*, published by the C. C. Birchard Co., Boston. *Afro-American Symphony*, published by J. Fischer & Bro., New York City. *Symphony in G-minor*, on rental from J. Fischer & Bro., N. Y. C. *Dismal Swamp*, published in New Music Edition, American Music Center, N. Y. C. *Lenox Avenue*, orchestra score on rental from J. Fischer & Bro., N. Y. C. *Song of a City* (orchestra and chorus) on rental from J. Fischer & Bro., N. Y. C. *Kaintuck* (orchestra and piano), on rental from J. Fischer & Bro., N. Y. C. *Suite from the Ballet Sahdji*, on rental from J. Fischer & Bro., N.Y. C. *Suite from the Ballet La Guiblesses*, on rental from Carl Fischer, Inc., N. Y. C. *Africa*, on rental from Robbins Music Corp., N. Y. C. *Plain-Chant for America* (baritone and orchestra), on rental from J. Fischer and Bro., N. Y. C. *In Memoriam: The Colored Soldiers Who Died for Democracy*, on rental from Delkas Music Publishing Co., Los Angeles. *Old California*, on rental from Carl Fischer, Inc., N. Y. C.

FOR SMALL ORCHESTRA *Scherzo from Afro-American Symphony*, published by J. Fischer & Bro., N. Y. C. *Summerland from Three Visions*, published by J. Fischer & Bro., N. Y. C. *Blues from Lenox Avenue*, published by J. Fischer & Bro., N. Y. C. *From the Black Belt*, on rental from Carl Fischer, Inc., N. Y. C. *Victory Tide*, published by J. Fischer & Bro., N. Y. C. *Pages From Negro History*, in the collection "Music of Our Time," published by Carl Fischer, Inc., N. Y. C. *Out of the Silence from Seven Trac-eries*, on rental from J. Fischer & Bro., N. Y. C.

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FOR PIANO SOLO *Three Visions*, published by J. Fischer & Bro., N. Y. C. (Dark Horsemen, Summerland Radiant Pinnacle). *Quit Dat Fool'nish*, published by J. Fischer & Bro., N. Y. C. *Seven Traceries*, published by J. Fischer & Bro., N. Y. C. (Cloud Cradles, Mystic Pool, Muted Laughter, Out of the Silence, Woven Silver, Wailing Dawn, A Bit of Wit). *A Deserted Plantation*, published by Robbins Music Corp., N. Y. C. (Spiritual, Young Missy, Dance).

FOR VOICE AND PIANO *Winter's Approach*, published by G. Schirmer, Inc., N. Y. C. *Breath of a Rose*, published by G. Schirmer, Inc., N. Y. C. *Twelve Negro Spirituals*, published by Handy Bros. Music Co., N. Y. C. *Victory Tide*, published by J. Fischer & Bro., N. Y. C. *Here's One*, published by the John Church Co., Philadelphia. *Plain-Chant for America*, published by J. Fischer & Bro., N. Y. C. (Scores for large and small orchestra on rental). (Continued on Page Nineteen)

Page Nineteen

Howard W. Odum says:

In 1909, I wrote as an introduction to a study of the folk songs and poetry of the Negro somewhat as follows:

"To preserve and interpret the contributions of a people to civilization is to add to the science of folk-history. Posterity has often judged peoples without having so much as a passing knowledge of their inner life, while treasures of folk-lore and song, the psychic, religious and social expression of the race, have been permitted to remain in complete obscurity. Likewise, peoples have lived contemporaneously side by side, but ignorant of the treasures of folk-gems that lay hidden and wasting all about them. The heart and soul of the real people are unknown, science is deprived of a needed contribution, and the world is hindered in its effort to discover the full significance of the psychological, religious, social and political history of mankind. That which is distinctly the product of racial life and development deserves a better fate than to be blown away with changing environment,

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and not even remain to enrich the soil from which it sprang. Justice to the race and the scientific spirit demand the preservation of all interesting and valuable additions to the knowledge of folk-life. . . . The exact form of expression itself constitutes a contribution to knowledge and literature.

During the years between then and now, the value of the folk has seemed to me to be increasingly important and more and more recognized by larger numbers of peoples the world over. The folk as the heart of a culture and life of the common man is now more than ever the eternal witness for all the peoples of the world and their aspirations. It is through the folk spirit and folk society, moreover, that our world grows strong and better, and it is through them that enduring society will survive and develop at its best.

All good wishes for the next folk festival. —Institute for Research in Social Science, the University of North Carolina, Chapel Hill, N. C.

HOWARD W. ODUM Director of the Institute for Social Research, Kenan Professor of Sociology, University of North Carolina. Author (among other writings), *Cold Blue Moon, black Ulysses afar off* (New York, Bobbs, 1931); *Rainbow Round My Shoulder, the blue trail of black Ulysses* (New York, Bobbs, 1928); *Wings on My Feet, black Ulysses at the wars* (New York, Bobbs, 1929); with Guy B. Johnson, *Negro and His Songs, a study of typical Negro Songs in the South* (Chapel Hill, U. of N. Car. Press, 1925); *Negro Workaday Songs* (Chapel Hill, U. of N. Car. Press, 1926).

STILL'S COMPOSITIONS

(Continued from Page Eighteen)

FOR CHORUS *Three Negro Spirituals*, published by Handy Bros. Music Co., N. Y. C. (Gwinter Sing All Along de Way, Keep Me from Sinkin' Down, Lord I Want to be a Christian). Two choral episodes in *Lenox Avenue*, piano score published by J. Fischer & Bro., N. Y. C. *And They Lynched Him on a Tree*, published by J. Fischer & Bro., N. Y. C.

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(orchestra score on rental). Choral episodes in *Sahdji*, on rental from J. Fischer & Bro., N. Y. C.

FOR BALLET *Lenox Avenue*, piano score published by J. Fischer & Bro., N. Y. C. *La Guiabliesse*, piano and orchestra scores on rental from Carl Fischer, Inc., N. Y. C. *Sahdji*, piano and orchestra scores on rental from J. Fischer & Bro., N. Y. C. *Miss Sally's Party*, piano and orchestra scores on rental from J. Fischer & Bro., N. Y. C.

UNPUBLISHED WORKS Band arrangements of: *Summerland*, *Old California*, *Victory Tide*. Violin and piano arrangements of: *Summerland*, *Here's One*, *Blues from Lenox Avenue*, *Quit Dat Fool'nish*. *Incantation and Dance*, for oboe and piano.

Caribbean Melodies, for singers with piano accompaniment. *Can'tcha Line 'Em*, for orchestra. *Those Who Wait*, for chorus, two soloists and orchestra. *Fanfare for American Heroes*, for orchestra. Suite for violin and piano. *Troubled Island*, opera in four acts. *A Southern Interlude*, opera in two acts. *A Bayou Legend*, opera in three acts. *Blue Steel*, opera in three acts.

HISTORY

(Continued from Page 1)

string band usually provides the music. In 1941, Mr. Handy had in his party Joe Jordan, pianist and composed of many popular songs, and J. Russell Robinson, who wrote the popular "Margie." Coming to the Barn Dance as spectators, these musicians could not long restrain themselves. Mr. Handy sent for his trumpet, and with Joe Jordan and J. Russel Robinson alternating at the piano, the students carried on their square, and other, dancing to the melodies of an orchestra composed of "Blind Billy Smith's" String and Washboard Band from Macon, with William C. Handy at the trumpet and Jordan and Robinson alternating at the piano! And a good time was had by all.

Page Twenty

A NOTE ON BLUES

By Langston Hughes

“The Blues, unlike the Spirituals, have a strict poetic pattern: one long line, repeated, and a third line to rhyme with the first two. Sometimes the second line in repetition is slightly changed and sometimes, but very seldom, it is omitted. Unlike the Spirituals, the Blues are not group songs. When sung under natural circumstances, they are usually sung by one man or one woman alone. Whereas the Spirituals are often songs about escaping from trouble, going to heaven and living happily ever after, the Blues are songs about being in the midst of trouble, friendless, hungry, disappointed in love, right here on earth. The mood of the Blues is almost always despondency, but when they are sung people laugh.”
—From Langston Hughes' *The Dream Keeper and Other Poems*, p. 30. (New York, A. A. Knopf, 1935).

LANGSTON HUGHES Author: *Weary Blues, Fine Clothes to the Jew, Not Without Laughter, The Dream Keeper, The Ways of White Folks, The Big Sea, Shakespeare in Harlem*. Plays, “*Mulatto*”, “*Don't You Want to Be Free?*”

LANGSTON HUGHES says

The contributions of American Negro folklore to American life, especially in the field of music, are immeasurable. American popular music is greatly indebted to this source. Indeed, the best known and best loved American song, sung all around the world, is the St. Louis Blues, which stems from a folk base. To encourage and preserve the Negro folk arts is to add continually to a valuable reservoir of American culture. I heartily commend the Annual Folk Festival which Fort Valley State College sponsors. —New York, N. Y.

“I hate to see . . . That evening sun go down. . . .” —Miss Mary Perry, 1942 solo prize-winner from Americus, Ga.

WILLIS JAMES AND SILVER MOON

(Continued from Page Eleven)

"Southern Road," a book of verse, editor of the anthology "The Negro Caravan," is a natural man when transcribing Negro folk poetry into more conventional verse. Willis James has been a preternatural man at the Fort Valley Folk Festival. The folk have a warm, joyous confidence in him; when they follow his rich voice, you hear sinking like nothing you have ever heard before. Willis L. James, a very preternatural sort of man, has helped make The Fort Valley State College Folk Festival a notable, natural, preter-natural event. Above (*page eleven*) is one of his arrangements of a tune heard at the Festival.

These are they which have come out of the many tribulations of managing successive Folk Festivals; with a special flourish in the direction of President Bond, Dean Blanchet, and Business Manager Bywaters, who have through the years done much of the detailed work of gathering the Folk and making them happy.

W. W. E. BLANCHET Dean of the College

HORACE MANN BOND President of the College

L. R. BYWATERS Business Manager of the College

OTIS SAMUEL O'NEAL Peach-Houston Counties Farm Agent; Father, Ham Show

WILLIAM P. FOSTER Assistant Professor of Music of the College, 1943.

FREDERICK HALL Guest Instructor of Music in the College, Summer, 1940

MILDRED WHITE Instructor, Music, 1943

EDGAR ROGIE CLARK U.S.O.; Instructor, Music, 1939–1941

MATHILDA VANCE HUNT Instructor, Music, 1939–1943

ALFONSO JESSIE, '45x, AS UNCLE SAM IN THE FOLK PAGEANT, "The Hen, Hog, and Mule Speak"

CONTENTS —(*Continued from Page Three*)

the University of North Carolina, who sends a statement about our Festival. *Page twenty* carries a final statement, with portrait, from Langston Hughes, the first poet of the people to see the tremendous poetic values in the Negro "blues." Also, on this page we carry a photograph of a young country school teacher whose singing at the 1941 Festival was notable.

The inside of the back cover carries brief notices of persons of the Fort Valley State College staff who have worked, through the years, to make the Festival successful. Frederick Hall, on the Summer Faculty of 1940, now head of the Department of Music at the Alabama State Teachers College at Montgomery, finds a place here as one of our early and enthusiastic builders; Edgar Rogie Clark, now with the United Service Organizations, and Mildred White, have served also as instructors in music and Festival directors. Mrs. Mathilda Vance Hunt, instructor, has also been untiring in her aid. Mr. William P. Foster, as Director of Music in the Fort Valley State College, 1943–44, is the Director of the current Festival. Mr. Otis O'Neal, Peach County Farm Agent, is the Father of the famous Ham and Egg Show, the annual outpouring of rural folk which provided the first nucleus for the Folk Festival. President Horace Mann Bond, Dean W. W. E. Blanchet, and Business Manager Leroy Bywaters have, through the years, done much of the detail work required in the organization of the Festival.

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The back cover photograph is of the folk pageant, a feature of the 1943 Ham Show, "The Hen, Hog, and Mule Speak," as written by County Agent O. S. O'Neal and directed by Gloria Harris.